This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

**Usage guidelines**

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

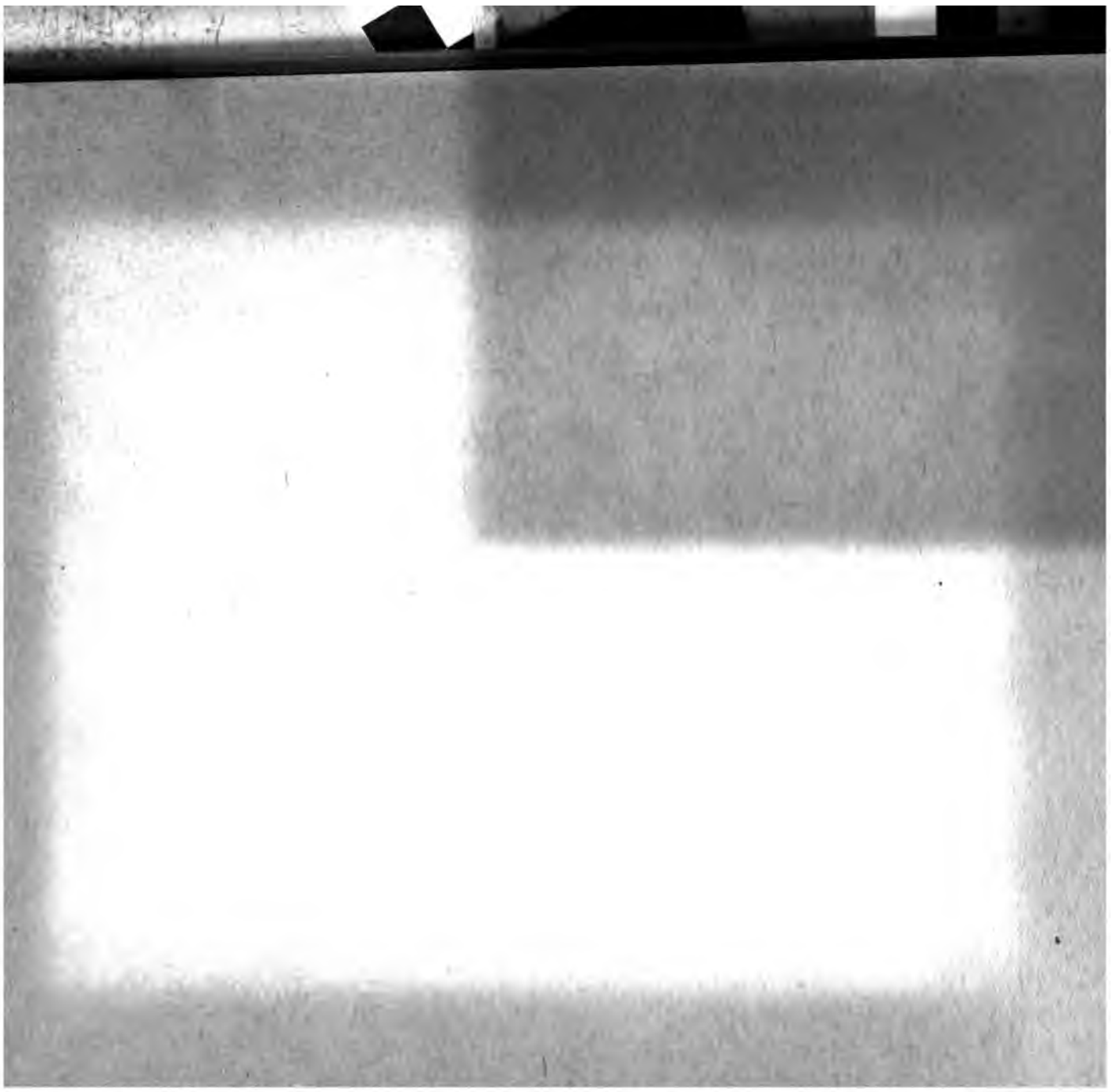
+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

**About Google Book Search**

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`

NYPL RESEARCH LIBRARIES
3 3433 07437220 6

Sargunson
QPH



# MAORIDOM

## In Picture and Prose

From the Best Authorities, by I. SARGINSON.

ENGRAVED, PRINTED and PUBLISHED BY

The Christchurch Engraving Company

CHRISTCHURCH, NEW ZEALAND, 1899.

1406004

# MAORIDOM

## IN : PICTURE : AND : PROSE

HERE is no standard work on Maori ethnology. The early missionaries, the first of whom arrived in 1814, had a splendid opportunity. But they were not *savants*, and photography was in its earliest experimental stages. Moreover, the missionaries had other work to do. Their business was to change the old order as completely and as quickly as they could, and not to dwell on it with scientific curiosity and fondness. And as to such of the first settlers as may have had ability enough for the task, they were, as a rule, too busy with their land claims and other private concerns, and too little enamoured of the sullen and dangerous Maori to make a special study of him for the benefit of posterity. But a regretful sense of what might have been done must not prevent a grateful recognition of the labours of Captain Cook, the Rev. W. Colenso, F.R.S., F.L.S., the Rev. R. Taylor, Surgeon-Major Thomson, Sir George Grey, Mr J. White and others.

Though there are at the present time over forty thousand Maoris in New Zealand the following sketch is written in the past tense, and for the simple reason that the Maori, in all the distinctive and varied *entourage* associated with the name, really belongs to the past. Not by any means that the peculiar habits and customs of the race have died out, or are likely to totally disappear in another generation; but those which remain, even the most interesting of them, are so modified by and mixed up with European ideas and methods as to frequently produce in the mind a painful sense of incongruousness. A company of stalwart men are ranged for a *peru-peru* or war dance; but in spite of the native mats and other accessories, they are only a company of colonials of Maori descent. Not a tattoo mark is visible anywhere on placid, contented face or sleek body; the old restlessness and fire and warlike dignity are gone, and it is probable that not one of them could wield a mere better than the Premier of the Colony. The most authentic picture of this famous dance in existence (of which a reproduction appears in this work) shows the braves wielding not native weapons but muskets. The *tangi* is still held over the dead, but it only forms a sort of adjunct to the usual burial service, the wailing of the natives being frequently mixed with the strains of the Dead March in *Saul*. The sites of *kaingas*, or native villages, are no longer chosen with a view to defence against an enemy; and in the construction of their *wharès* the Maoris have been unable to resist the advantages of weatherboard, galvanised iron, and glass windows. The beauties who are in most request for photographic purposes as female types of the race are generally half-castes; perhaps even a linen collar peeps over the top

of the *korowai* assumed for the occasion, and the illusion is gone in spite of the huia feather, the *heitiki*, and the mere, which probably belong to the photographer! Maoridom, indeed, can only be spoken of as a thing that was. Not only has the external life of the native been changed, but his individuality has been shamed out of him by the cruel contrast between his best things and the best things introduced by the pakeha. All the rest is plain. The spirit of the Maori has been crushed, not by the injustice but by the hopeless superiority of the white stranger, and his very racial pride has only served to accentuate his humiliation and contribute to his decadence. To-day he occupies what, to him, must be a most unsatisfactory and even painful situation between the old order and the new, and he scarcely knows to which of the two his pride really ought to belong.

In the following pages we give a description of Maoridom as it was before the higher civilisation invaded it, and, in the person of missionary and colonist, began to change and improve it out of existence.

**A Half-caste Maori.**

## THE MAORIS.

ORIGIN.—Where the Maoris came from is a matter of conjecture. A tradition relates, with great circumstantiality, their migration in canoes from a place called Hawaiki, which has never been identified. They had never reduced their language to signs, and had no records of any kind, with the exception of the chronological staves kept by some of the *tohungas* or priests. These records were of such doubtful value, however, that the date of the great migration has ever been the subject of the widest speculation. It is regarded as certain that the Maoris belong to the Polynesian stock, their affinity with the island inhabitants of the Pacific being concluded from many of their leading customs and institutions, but especially from their language and physical characteristics. Their physical resemblance to the Rarotongns, for example, is most striking, and the similarity between the two languages is equally remarkable. Captain Cook's Tahitian native, Tupia, on his first contact with the New Zealanders, was able to converse with them; in a fragmentary way, perhaps, but sufficient to show the affinity of the dialects.

APPEARANCE AND CHARACTERISTICS.—The Maoris, though heavily built, are a well-formed race, of large frame and great strength. In complexion they vary from a yellowish olive to a very dark brown. As commonly remarked, the men are generally more handsome than the women, though the latter are sometimes finely moulded, their wealth of raven-black hair, white teeth, and large, dark, soft eyes imparting considerable attractiveness. It is more than

The Maori of To-day.

possible, however, that these people, both in respect of their physical and other merits, have a somewhat exaggerated reputation by reason of their superiority to the aborigines of Australia, with which degraded type it has generally been their good fortune to be contrasted. The earliest description of the Maoris is by Tasman, the Dutch navigator who visited the country in 1642, but did not land, several of his men being attacked and killed in Massacre Bay. Tasman says:—"These people, as well as we could judge, were of our common stature, strong boned, and of a rough voice. Their colour is between brown and yellow, their hair black, which they tie on the crown of the head, like to the Japanese, and wear a large white feather upright in it." The next description is by Captain Cook, whose first acquaintance with New Zealand was in 1769. "The natives of this country," he says, "are a strong, raw-boned, active people, rather above than under the common size, especially the men; they are of a very dark brown colour, with black hair, thin black beards, and white teeth; and such as do not disfigure their faces by tattooing have, in general, very good features. The men generally wear their hair long, combed up and tied upon the crown of their heads; some of the women wear it long and loose upon their shoulders, old women especially; others again wear it cropped short. The women have a very soft voice, and may by that alone be known from the men."

The most prominent features of the Maori character were their revengeful spirit, their passion for war, their intense hatred of their enemies, their treachery and suspicion, and their extreme vanity, swagger and bravado. An injury or an insult was never overlooked, forgiven or forgotten. Their revenge was a fire which was, practically, never quenched; a "revenge never weakening, never dying; ever assiduously cherished in their tenacious memories; sucked in with their mother's milk, and brooded over incessantly with large increments of interest and compound interest, and handed down as a precious legacy from father to son." Their feuds were, therefore, at once numberless and endless. The wiping out of every old score created a fresh up-to-date batch. In 1827 a missionary wrote:—"When we ask the chiefs when their wars with each other will terminate, they reply 'never, because it is the custom of every tribe which loses a man not to be content without satisfaction, and nothing less than the death of one individual can atone for the death of another.'" And Cook declared that if he had followed the advice of the natives on the various parts of the coast which he visited he would have extirpated the whole race, since the people of every village by turns applied to him to destroy some neighbouring community. In harmony with this vengeful spirit was their extreme cruelty and barbarity, in the practice of which they are said to have been quite equal to the North American Indians. Their worst atrocities were usually committed upon prisoners immediately upon their return from a victorious expedition. On such occasions even their women, who had lost husbands or relations in the fight, have been known to rush in diabolical frenzy upon the helpless captives, and slay them with their own hands.

The list of good qualities in the Maori make-up was, according to all accounts, very meagre. The most prominent of these were their natural good humour, hospitality, and excessive love of children. Unfortunately, however, they were so extremely suspicious, passionate, fickle and bloodthirsty, and held human life in such contempt, that their hospitality was no fixed principle to be reckoned upon. Their love of children has ever been the subject of remark as at least one pleasing feature relieving the dark background of their savage nature. Cook frequently remarks upon the modesty of the Maori *wahines* as compared with the native women of other places he had visited.

Tribal Divisions, Social Grades, etc.—A people whose ruling passion was revenge, and who were always waging or contemplating war, could not attain any considerable degree of political unity. We accordingly find that, though the Maori population is not supposed to have exceeded 150,000 at the beginning of this century, they were divided into not less than eighteen distinct tribes, which were again subdivided into hundreds of *hapus*. In 1849 Colenso gave the names of forty-five of these subdivisions among the 3704 people of the Ngati-kahungunu tribe, which occupied the east coast of the North Island

The Maori [illegible]o-day.

from Poverty Bay to Cape Palliser, and added that there were a great many more of which he could not learn the names. Each of these *hapus* or small collections of families had a chief who, with his *hapu*, acknowledged the lordship of the great chief or *ariki* of the tribe. Maori society was divided into six classes or grades :—

| | |
|---|---|
| *Ariki* ... ... ... ... | High chief |
| *Taua* ... ... ... ... | Next in succession |
| *Rangatira* ... ... ... | Chief of *hapu* or sub-tribe |
| *Tutua* ... ... ... | Middle classes |
| *Ware* ... ... ... | Lower classes |
| *Taua-reka* or *Pononga* ... | Slaves |

These six ranks were not always well defined. *Arikis* were the eldest sons of the oldest branches of families, the direct descendants from the ancient leaders of the migration from Hawaiki. The dignity was hereditary in both the male and female lines. The *ariki*, however, was no despot, and was not maintained in royal state or barbaric splendour. His influence was more personal than legal and official. If strong in council and in war his real power was proportionately increased. If weak in these things he might be practically, though never nominally, superseded by one of inferior rank. The real prerogatives of the ariki were concerned with the *tapu*, which, as we shall see, was no unmixed advantage. Slaves were always at the mercy of their lords, their lives being regarded as already forfeited by reason of their capture, or the capture of their fathers, in war. They were not infrequently killed in fits of passion, or in revenge for some real or supposed wrong done by their tribe. Still, their lot was generally far from a cruel one; they were often slaves in little more than name. If skilled, active and industrious, they might even rise to considerable influence. They had full liberty of speech even before their masters, who sometimes treated them with great indulgence. But they could not wear the clothing or ornaments of rangatira rank, nor could they ever regain their previous rank, even if they returned to their own tribe. They had no legal rights whatever, and their very lives were at the caprice of their owners.

## DOMESTIC.

Houses.—The Maoris lived almost entirely in the open air, large numbers of the common grade usually even sleeping in the open in a sitting posture, enveloped in their mats from the neck. The ordinary huts, or *wharès*, were wretched abodes. Polack says:—"The houses of the common people are but sorry affairs. They are seldom above four or five feet high, with a much less respectable appearance than an English dog-kennel. The framing is formed of two forked sticks thrust into the ground, on which the ridge-pole is placed; small sticks fastened in flax are made to intersect the hut, and the whole is covered with raupo flags, over which toitoi grass is plentifully sprinkled, which ensures the place being waterproof. . . . Doors there are none, but a hole is formed to apologise in some measure for the omission, through which (hole) these sinners drag their length along like to the trailing of a snake. The hearth is placed in the centre of a small hollow surrounded by stones. Few Europeans can breathe in such a cabin for ten minutes," owing to the smoke from the wood fire, for which there is no proper outlet. Whole villages of these common *wharès* could be erected in an hour. In the settled *kaingas*, of course, there were superior houses. The chiefs' houses were on a more liberal scale. They were gable-ended, with a lofty ridge-pole, the roof generally sloping to within two or three feet of the ground. The roof projected well over the front, forming a verandah. Finish and dignity were added by two slabs (technically bargeboards), covered with carvings, which were fixed along the angle of the roof, meeting at the ridge pole, and were surmounted by some ancestral image. The entrance was by a small sliding door. A small aperture closed by a sliding shutter served the double purpose of ventilation and light. The interior was not divided into apartments, and was destitute of anything like furniture. The inmates slept on a few bulrushes or mats. The materials used in the construction of the *wharès* were saplings, boards shaped by the stone adze, bulrushes and raupo, the roof being of thatch.

The *wharepuni* (house of rest or sleeping) was a public building dedicated to a tribal ancestor. It was constructed

protected from the rain but exposed to the air. Before being cooked it was steeped in water and dried in the sun: it was then roasted and beaten out flat on a stone with a wooden mallet or club, which loosened the flour from the fibre. The root was then chewed, and when the glutinous part had been extracted the woody part was ejected from the mouth.

The great feast or *hakari* of the Maoris was given sometimes by individuals on the occasion of a marriage, but generally by a village or *hapu* on such occasions as the making of peace, or the obtaining of neighbourly help for the building of *wharepunis*, or the launching of canoes, hunting or fishing expeditions, the welcoming of distinguished guests, etc. The *hakari* was signalised by enormous collections of eatables, and a great display of appetite, hilarity and generosity. Sometimes trees would be denuded of their branches and stages erected round the trunk at intervals of a few feet, diminishing in diameter from the bottom to a height of fifty or sixty feet, and all laden to their utmost capacity with food. Sometimes the staging was erected along the ground.

**Pataka or Food Store.**

DRESS, ORNAMENTS, ETC.—Before the introduction of blankets and European clothing stuffs the wearing apparel of the Maori was made almost entirely of flax fibre (*phormium tenax*), which the women made into a variety of mats, the more valuable of which were of very fine texture, of great utility, and pleasing appearance. Mats were sometimes made of dogskin, which was cut into very narrow strips for the purpose; and some were beautifully ornamented with bright coloured feathers. The New Zealanders were very fond of personal adornment. Among their ornaments objects made of greenstone were much prized. These were long pendants for the ears, and a neck ornament called the *heitiki*, a grotesque caricature of the human figure, the wearing of which, however, does not seem to have been associated with any idea of its influence as a talisman, though some affirm that it was. It was often taken from the neck on meeting with friends, and wept and sung over as a vivid remembrancer of a former owner. Chiefs wore the tail feathers of the huia bird stuck upright in their hair. Both sexes had their ears bored, and often wore large tufts of the white down of the albatross or gannet thrust through the hole, sometimes the entire skin of a smaller bird being so worn. Sharks' teeth also figured largely in their toilet. Both sexes dressed alike, their attire consisting of an inner mat fastened round the waist and reaching down to the knees, and an outer mat or robe reaching from the neck to the calves. In Cook's time the men generally went without either, observing, as he says, "no sort of decency in that respect." But the explorer records that the women always wore at least something round their middle, and gives an

Gossip of the Kainga.

instance of their modesty :—"One day at Talago some of us happened to land upon a small island where several of them were naked in the water gathering lobsters and shell fish ; as soon as they saw us some of them hid themselves among the rocks, and the rest remained in the sea until they had made themselves aprons of seaweed; and even then, when they came out, they showed manifest signs of shame, and those who had no method of hiding their nakedness would by no means appear before us."

TATTOOING.—It will not be out of place when dealing with the dress and ornaments of the Maori to include a notice of that which was his personal adornment *par excellence*, viz., his *moko* or tattoo. Tasman, who, as we have said, never landed, does not seem to have noticed the graceful spirals on the faces of the savages who gave him so much trouble. Cook, however, is very explicit on the subject. He says: —"Many of the old and some of the middle-aged men have their faces marked or tattooed with black, and some few we have seen who have had their buttucks, thighs and other parts of their bodies marked, but this is less common. They are so exact in the application of these figures that no difference can be found between the one side of the face and the other, if the whole is marked; for some have only one side, and some a little of both sides : hardly any but the old men have the whole tattooed" From this latter circumstance the explorer concluded that it must take a long time, probably years, to finish the operation, and that the pain attending it must be so severe that some preferred to let their facial adornment remain incomplete rather than undergo the further agony involved in its being brought to an artistic termination. But he adds the interesting information that few were marked at all. The custom, therefore, must have grown somewhat rapidly, since, in the early part of this century, it was the few who were not tattooed, and it was considered a reproach not to have submitted to the operation.

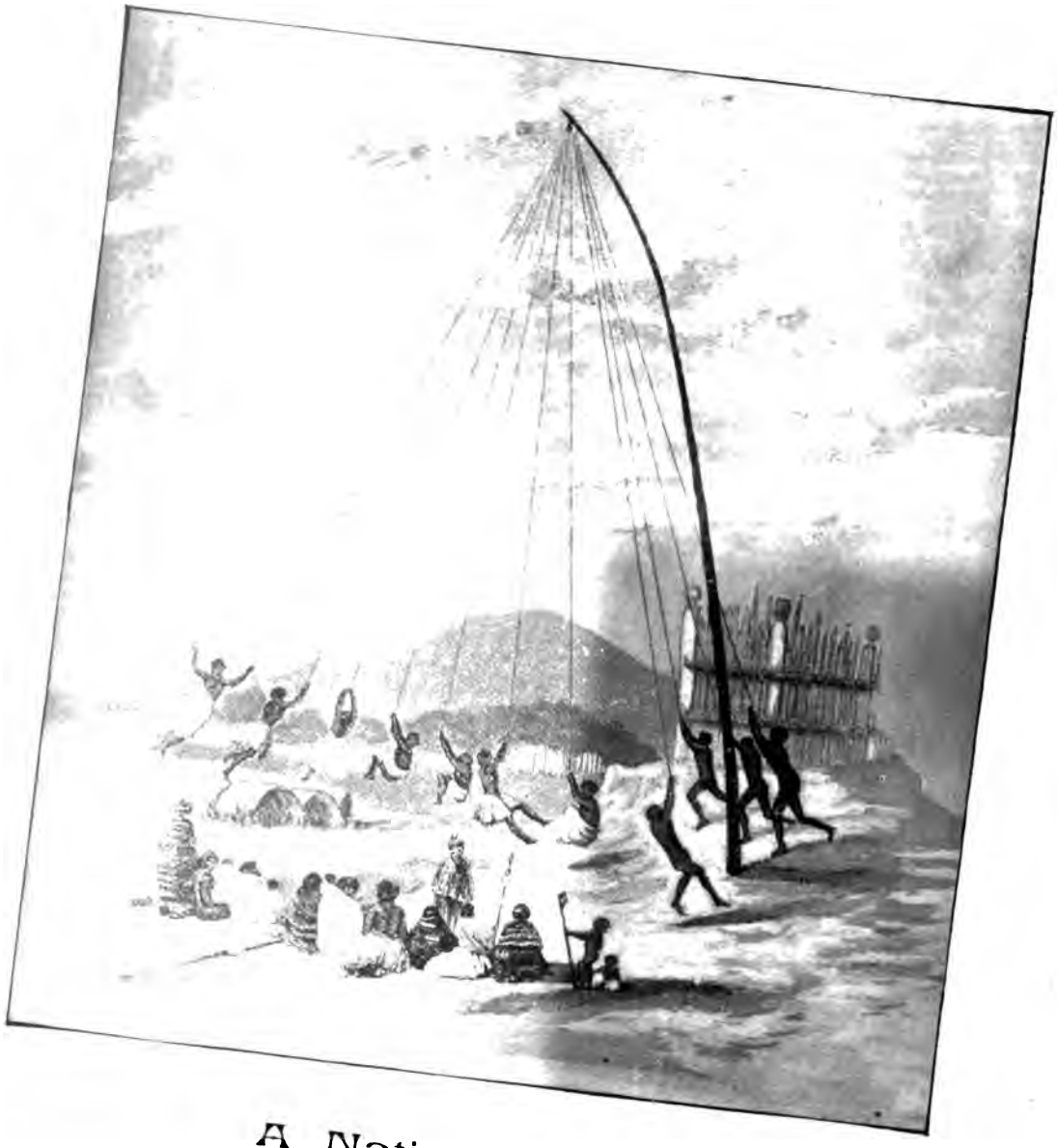
**A Heitiki.**

The pigment generally used was the resin of the kauri or rimu, which was burnt and pounded into a fine powder. The cutting instrument used was usually shaped like a miniature adze, the blade of which was of bone, having a toothed edge. This instrument was driven quite through the skin with a small mallet. Sometimes a single bone with a narrow and very sharp edge was used to make the incisions. The lines were first traced on the face with a piece of charcoal. During the actual process of tattooing blood flowed freely, and was constantly being wiped aside by the operator, who held in his left hand a piece of dressed flax for the purpose. The pain was very severe, the operation causing dreadful swellings and severe inflammation. The performance was usually commenced about the age of puberty, and advanced by gradual stages. The complete *moko* was supposed to add dignity and fierceness to the aspect. "A *papatea* or plain face was a term of reproach. The grand chiefs had their faces and thighs entirely covered with this ornamental renting of the skin. The ladies had their lips and chins operated upon, with a little curl at the corner of the eye." Frequently they too had slight tattoo marks on other parts of their persons. Only chiefs of distinction were allowed to have the upper lip ornamented. To display the *moko* to advantage it was necessary to denude the face of hair. This was done by the use of sharp flakes of obsidian.

## SOCIAL.

The Maoris have always been regarded as having very pronounced social qualities, a naturally joyous disposition, and a considerable sense of humour. To this was added a hospitality which frequently knew no bounds. We have referred to the *hakari*, or great festival. Thousands of guests have been known to assemble on these high occasions, when the utmost good feeling prevailed, presents were made, and games and dances lustily indulged in. These people were extremely fond of games A favourite amusement was kite flying, the kites being usually large and made out of raupo leaves sewn together and extended on a light framework. Other popular pastimes were the whipping-top, and a game with balls called *he ţoi*. But one of the most exhilarating must have been the swing, *he morere*. A lofty pole was erected, generally on the bank of a river or lake; or a suitable tree was selected, and the branches removed; to the top of the pole or tree about a dozen strong ropes were attached: the players seized the ends of the ropes, gained sufficient impetus on the bank, and swung out over the water at a considerable height and radius, occasionally letting go and falling into the water. No fewer than twenty other games flourished. The Maoris were also much given to singing. Thomson gives an attractive picture which is worth reproducing:—"Singing was the amusement of village maidens and young ladies on fine evenings. For this purpose they assembled with flowers and feathers in their hair, and red paint, charcoal, and petals of flowers on their faces. Most songs were accompanied with action. The singers first arranged themselves in a row, in a sitting attitude, on a conspicuous place; the best voices commenced and finished each verse, then all joined in the chorus, which consisted of a peculiar noise caused by repeated expirations and inspirations, slapping one hand on the breast, raising the other aloft and making it vibrate with great rapidity, and moving the body in indelicate attitudes. Sensual words were generally sung; at other times the idea was simple and beautiful." Cook does not seem to have been favourably impressed with the resources of the Maoris in devising means for the pleasant whiling away of time. He records in his Journal that of "diversions and musical instruments they had but few: the latter consist of two or three sorts of trumpets and a small pipe or whistle, and the former in singing and dancing. Their songs are harmonious enough, but very doleful to a European ear. In most of their dances they appear like madmen, jumping and stamping with their feet, making strange contortions with every part of the body, and a hideous noise at the same time: and, if they happen to be in their canoes, they flourish with great

**Whata, or Provision House.**



A Native Swing.

agility their paddles and *patoo-patoos* in various ways, in the doing of which, if there are ever so many boats and people, they all keep time and motion together to a surprising degree."

If the Maoris contrasted very unfavourably with the Tahitians, or the Otaheitans as Cook called them, in the matter of personal cleanliness, the contrast was all the other way in the matter of social morality, though custom sanctioned great laxity on the part of the unmarried Maori females. Sometimes girls were betrothed in infancy, but those who did not grow up under the restrictions of the *tapu* so imposed were under no obligations of chastity before marriage. There were no marriage ceremonies of any kind. If a man desired an unbetrothed girl in marriage, her brothers were the chief persons to negotiate with. When they and other of her relatives objected, the girl was frequently taken away by force, after a process of attack and defence between the two parties in which she received a severe mauling, and was often seriously injured in the rival efforts to retain and carry her off. Indeed, death has been known to result from the barbarous contest. Infidelity in the marriage relation was punishable by death or other severe penalties. Polygamy was practised, though generally restricted to the chiefs: in such cases the first wife had the chief honour, and was regarded as the wife proper. Polygamy produced the usual crop of evils, culminating, amongst the Maoris, in infanticide, a crime which, though not common, was far from rare, and was usually committed from motives of jealousy, revenge, etc.

**A Typical Wahine.**

The usual form of salutation when friends met after any considerable lapse of time was known as the *hongi*, an exercise in which the noses were gently pressed together, while in a low, lachrymose whine they repeated, amidst showers of tears, circumstances mutually interesting which had occurred since they last met." In this weeping they enjoyed great facility. We say "enjoyed" advisedly. Taylor actually notices the *tangi*, or wailing, in his chapter on amusements, declaring that it was the chief amusement of the females "who prided themselves on their doing this in the most affecting way, so that a stranger would be deceived, and not think it possible that

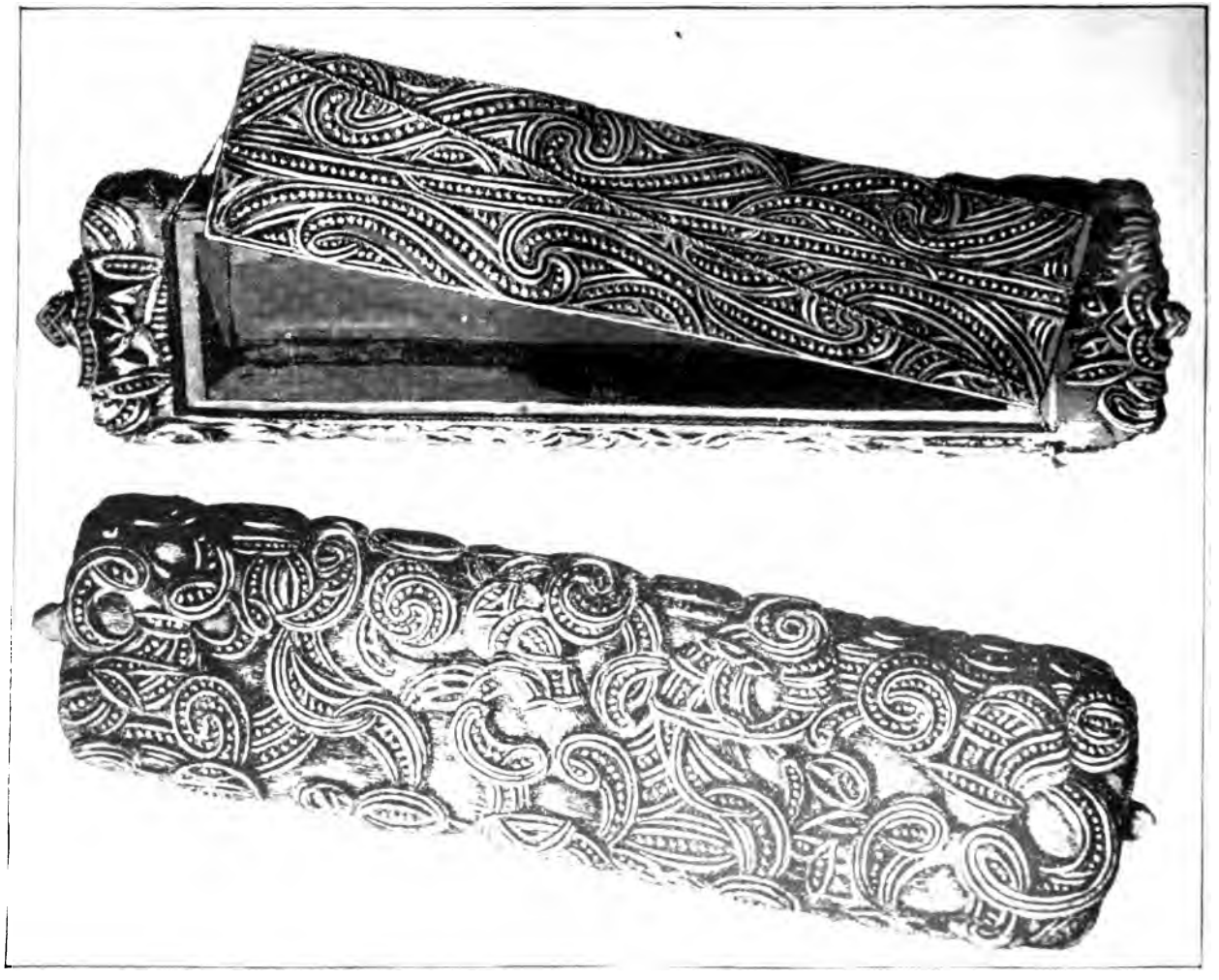
Pol Dancers.

it could be a mere mockery of woe, and yet it is nothing more." The *tangi* was equally indispensable in joy and sorrow, and the tears equally available.

## INDUSTRIES

When it is remembered that the Maoris were absolutely without metals, the variety of their industries and the excellent results of their handicrafts must be conceded to have been very creditable. Though their only agricultural implement would appear to have been a stake made of wood with a cross piece near the lower end on which to place the foot, as on a spade, Cook makes admiring reference to the plantations which he observed on his first visit. These were from one to ten acres in extent, and in the neighbourhood of one bay he reckoned that there must have been nearly 200 acres in cultivation, chiefly of the kumera. And as to tools for hollowing out canoes, carving, shaping weapons, polishing hard stones, felling large trees, etc., they were exclusively made of shell, bone, or some kind of stone, such as flint, obsidian, nephrite or greenstone, and basalt, which were shaped like the adze, the axe, and the chisel. When, therefore, the Maoris became acquainted with the virtues of iron, their rage for that material may be understood. Mr. Marsden, the pioneer missionary of the country, tells of a number of natives arriving at the mission settlement, some of them from a distance of fifty miles, in quest of it. "They were ready to tear us in pieces for hoes and axes. One of them said his heart would burst if he did not get a hoe." On being told that a supply had been sent for to England, "they replied that many of them would be in their graves before the ship could come from England, and the hoes and axes would be of no advantage to them when dead. They wanted them now. They had no tools at present but wooden ones to work their potato grounds with; and requested that we would relieve their present distress." An old chief with perfect tattoo followed Mr. Marsden some miles. "He wanted an axe very much, and at last said that if we would give him an axe he would give us his head. Nothing is

**The Hongi, Maori Salutation.**



Carved Feather Boxes.

held in so much veneration by the natives as the head of their chief. I asked him who should have the axe when I had got his head. At length he said: 'Perhaps you will trust me a little time, and when I die you shall have my head.'" Needless to say, the old man got an axe soon afterwards without forfeiting his head.

Perhaps the most valuable material, both from its abundance and the many purposes it was made to serve, was the flax obtained from the plant *phormium tenax*, so well known in New Zealand. Nearly the whole of the clothing of the natives of both sexes was made from the fibre of this plant. Nets, lines, a great variety of ropes, the warriors' belts from which hung their smaller arms, and many other useful things were also made out of this useful material. The mats made from this flax, of which there were about twelve different kinds, were very durable, and the finest were beautifully soft and silky. In the preparation of the flax the long, sword-shaped leaves were cut and scraped with shells. When the fibre had been scraped free it was spread out in the sun for several days to dry. It was spun in a double thread with the hand on the thigh. The weaving of mats was left entirely to the women, one of whom might be occupied for eight or even twelve months in working one of the superior kind; but three operators might be engaged on a mat at the same time. The finest made was known as the *kaitaka*, which was sometimes nine feet by seven or eight in dimensions, and had a very silky appearance, special care being taken in dressing and bleaching the flax. The *korowai* was usually about six feet square, and had a number of loose black strings or thrums three or four inches in length hanging at intervals all over the outside. Another mat, used in wet weather, was made upon the thatch principle, and was perfectly impervious to the rain. One of the most generally worn was the short kilt or petticoat which was fastened round the waist and reached to the knees. For making this mat the leaves of the flax plant were merely curled into long narrow tubes, which were made pliant and yielding enough by scraping the fibre bare for about an inch at intervals of about four inches. Another variety was made out of dog-skin. But the most showy mats were made of brilliant plumages.

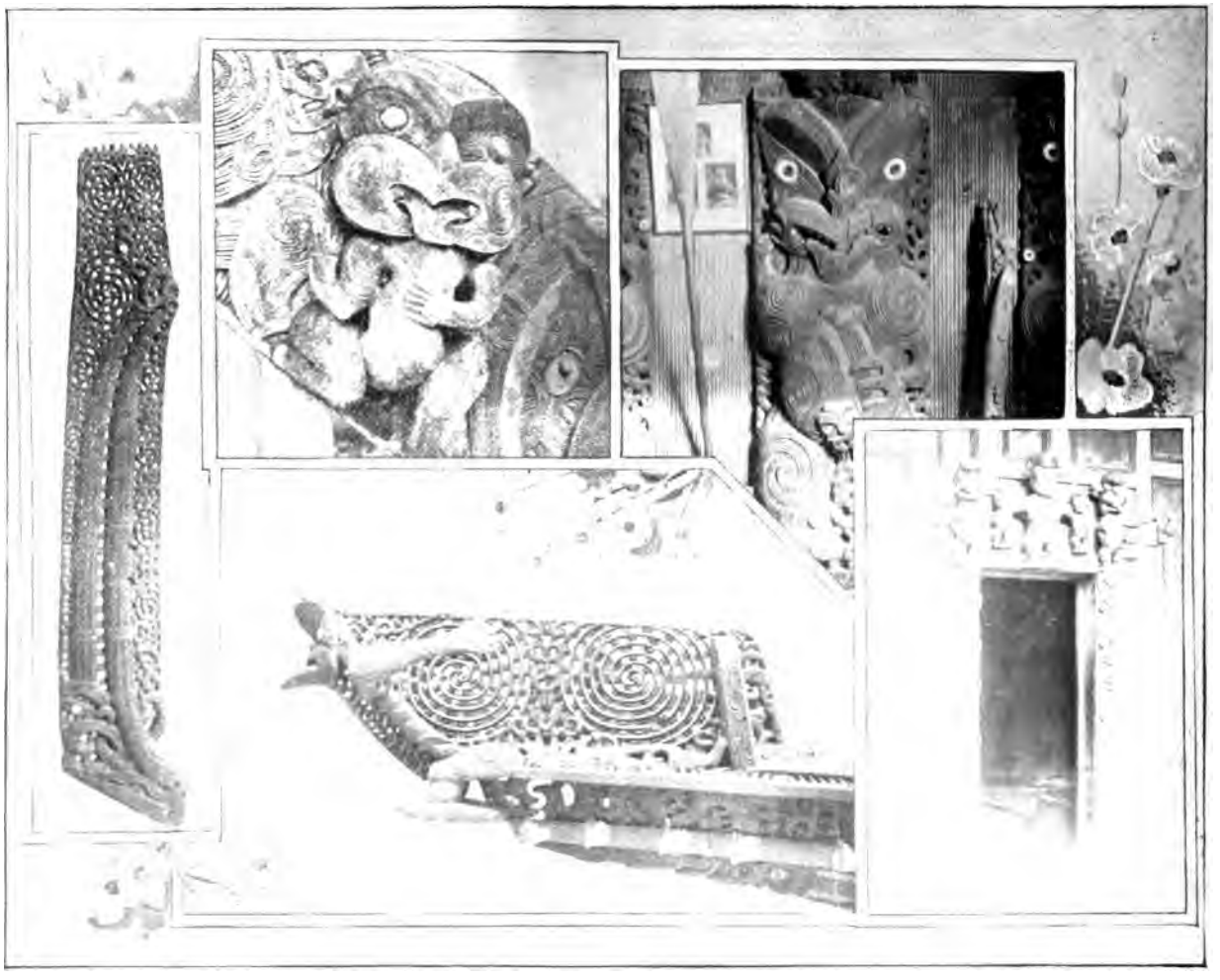
**Adzes, Calabash and Pounders.**

CANOE BUILDING.—This was one of the staple industries of the New Zealand natives. The canoe played a very important part in their daily life, both in peace and war. "In a country abounding in bays, harbours, creeks and rivers, and destitute of roads and beasts of burden, water carriage was a matter of prime necessity. In addition to which the dearth of quadrupeds caused fish to be much depended upon as an article of food." The building of a war canoe, from the felling of the tree to the launching, involved large numbers of men, and even women, in very arduous labour for long periods. Canoes, of course, differed greatly in size and the amount of ornamentation bestowed upon them. The wood in most request for their construction was totara and kauri. When a tree had been selected, the day for commencing operations was fixed by the *tohunga*. Stone axes and fire were the only means of felling, shaping and hollowing out the trunk. When the chosen tree was situated any considerable distance from the water, as they were occasionally some miles, immense

labour was needed, in the case of large canoes, to prepare a road by which to haul the hull to the launching place; and if situated at a long distance from the cultivations, the work of provisioning the little industrial army fell upon the women. Then, in addition to the hull, there were the bulwarks, the figurehead and sternpost to be provided and fixed. In the absence of nails and bolts, all the sails in the old days being made of the long leaves of the raupo, strengthened and kept in place by a network of flax twine. The cable was also of flax, and the anchor was a heavy stone with a hole drilled through, sometimes with pieces of wood lashed to it in the form of a rude sort of grapnel. Some of the old war canoes were from sixty to eighty feet in length, and would carry eighty to a

War Canoe with Warriors.

these parts had to be securely lashed together with flax cords prepared for the purpose by the women; and in the absence of steel boring tools, all the holes to receive the lashings had to be drilled out with sharp stones. In the case of a war canoe, the carving on the figure head and stern piece was itself a very serious undertaking. The material used for caulking was the flower of the raupo, which was very effective. Sometimes masts were used, hundred warriors, who, in the larger canoes, knelt two abreast. The figure head was usually a grotesque and most ugly caricature of a warrior with immense protruding tongue, eyes of pawa shell, and tufts and strings of feathers here and there. The stern piece sometimes rose to a height of fourteen feet and over from the water, and, like the prow ornament, had lavished on it the utmost skill of the carver.



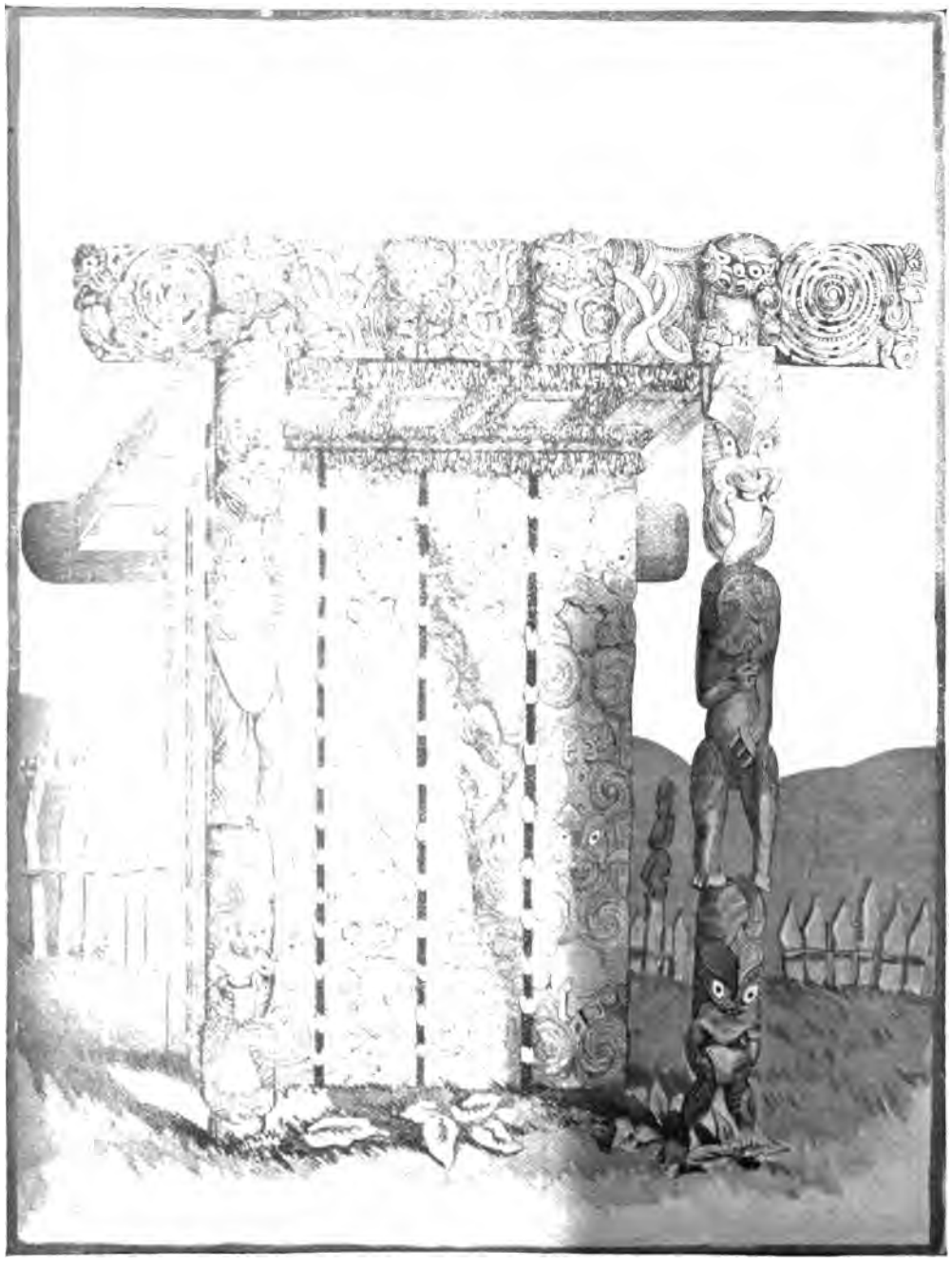
A Page of Carvings.

CARVING.—The artistic faculty of the Maori found an outlet in his carvings in wood, nearly every article of which, from the great slabs which adorned the fronts of their *wharepunis* to their feather boxes, balers, and even spade handles, were profusely carved with well executed designs—circles, spirals, arabesques, grotesque figures, etc. With no tools but those more or less rudely fashioned out of stone, the artist, with great skill and perseverance, disguised the plainness of most of the common objects of life by covering them with a number of beautiful and well executed designs. Specimens of this species of Maori art are becoming scarce. It is rather remarkable that the artist scarcely ever attempted the representation of vegetable and animal forms, though the power of high chiefs over evil spirits is sometimes represented by a lizard gripped in the hand. A fine specimen of Maori carving is the monument to the daughter of Te Wherowhero, the head chief of the Waikato tribe. of which we give an illustration. It is one of the most elaborate of the structures erected to commemorate the dead. Angas found it, in 1844, in a "tolerable state of preservation." It is about fourteen feet high, and the carving, which displays exquisite skill, was entirely executed by one man, his only instrument being an old bayonet."

**Carved Sternposts.**

## WAR.

Never has the principle of *lex talionis* more completely dominated the life and thoughts of a people than in the case of the Maoris. Wrongs and insults suffered by individuals were always taken up by their tribes, and were indelible until *utu* (compensation) had been secured. Too frequently the *utu* meant blood. The principle of revenge was carried to the bitterest extreme. No pretext for war, therefore, was ever far to seek. All that was wanted was opportunity. Hence the passion for war usually attributed to the Maoris. And yet it has been questioned whether they were really brave. Writing in 1835, Yates, of the Church Missionary Society, said:—"The inhabitants of these islands are much inclined to warfare: they drink in the principle with the notions of infancy: the young are trained to acts of cruelty and oppression; but to call them a brave people were a sad mistake. They never advance to the attack unless greatly superior in numbers, or in arms and ammunition. Surgeon-Major Thomson says that though they were not slow in

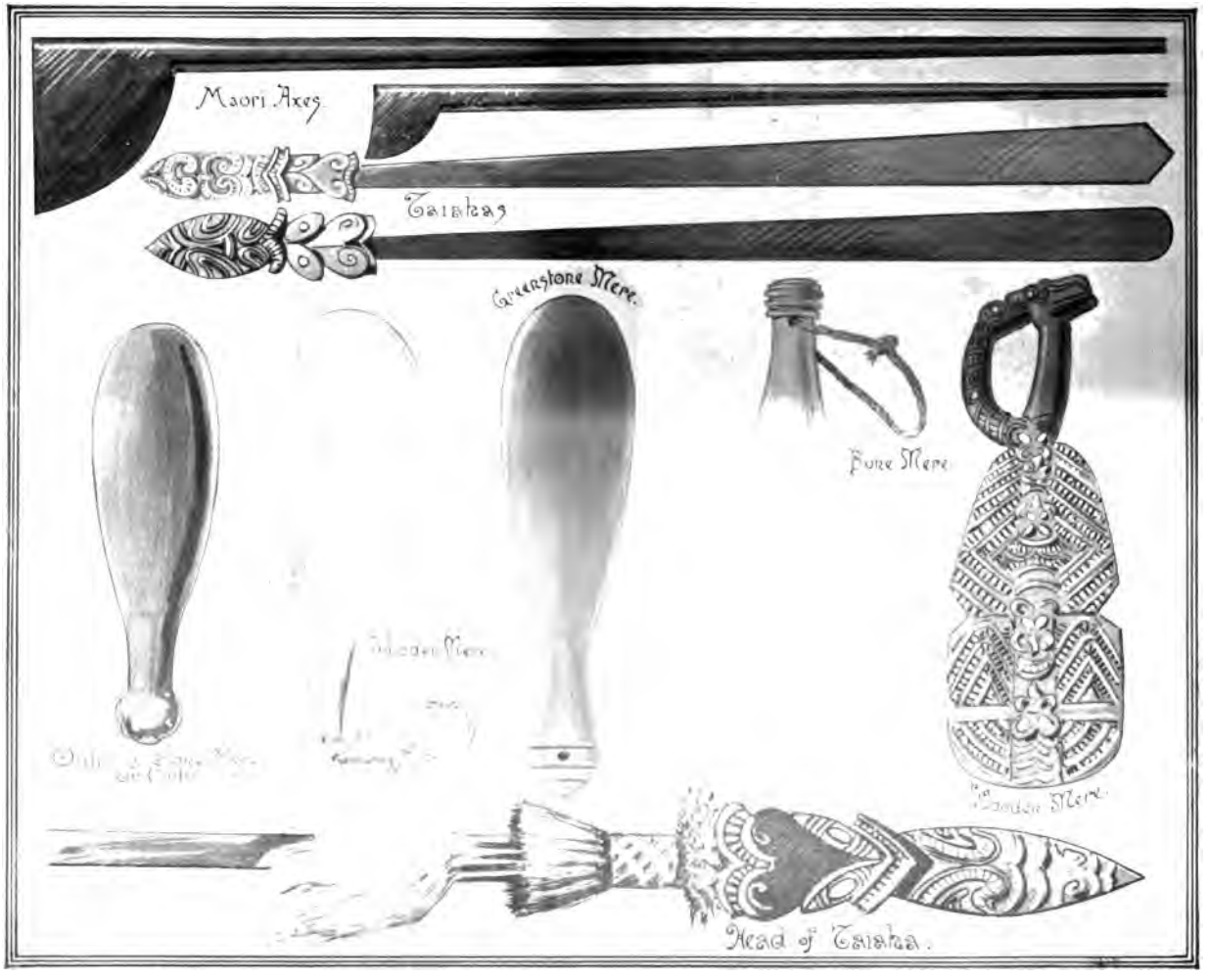


Carved Monument.

seeing causes for war, they really disliked the business, and "shuddered at striking the first blow." Nor would they fight until a kind of "Dutch courage" had been excited in them by the celebrated war dance. Polack affirms that "to call these people brave would be sadly prostituting the word. . . . The most pleasing warfare to a native is in predatory excursions when the strong can easily prostrate the weak." All testimony agrees, however, that in some part of the country or other they were nearly always fighting, and this is scarcely compatible with any theory of cowardice. And surely they were a brave race who gave the British troops so much trouble in the early years of colonisation.

**Tattooed Warrior.**

WEAPONS. — The equipment of the Maori warrior was very light and simple, and not at all likely to impede those dexterous movements upon which so much depended in their close encounters. They usually carried no shields or defensive armour of any kind, though it is said that chiefs sometimes wore a pad of closely woven flax over the chest. The war panoply did not include the bow and arrow, a remarkable circumstance, since there seems to be conclusive evidence that toy bows and arrows were used by the children. One of the most noteworthy implements of war was the *pere*, "a sling for throwing spears and slinging stones, hot or cold. It was like a whip. The handle was four feet long, and the whip part, made of flax, was two feet long. The projectiles were slight javelins, sharp and jagged at their points, from four to six feet long. These projectiles were discharged from elevated platforms (in the *pas*). They were tied with a sliding knot to the end of the whip, and by a sudden jerk thrown several hundred yards with considerable force and precision." Many kinds of clubs and spears were used, the latter varying in length from a few feet to over twenty feet, the longest being used as lances or bayonets. The *toki* was an adze-like weapon, the blade being of some hard stone. Another weapon was a battle-axe, made of hard wood, with a shaft about five feet long, one end being pointed for thrusting, while the other was formed into a semicircular blade, with a keen edge. The favourite weapons were the *tai-aha*, or *heni*, and the *mere*. The *tai-aha* was usually about six feet long, with one end shaped to represent a great human tongue, which, in the attack, served as a spearhead. Some eighteen inches from this end were tufts of feathers and long dog's hair. From the middle the weapon expanded towards the end into a flat, sharp-edged blade about three inches wide at




Maori Weapons.

the extremity. This end was used for giving a striking blow. But the weapon *par excellence* was the *mere*, a short, flat weapon about eighteen inches long, the shape of which has been likened to a beaver's tail or a flattened soda water bottle. It was frequently made of bone, and wood; but those which were prized above all the warrior's possessions were made of the famed greenstone. With infinite patience they were beautifully shaped and sharpened at the edges, and, never separated from their possessors during life, were laid by the side of their dead bodies during the *tangi*. The *mere*, like the Roman short sword, was for very close fighting, and its peculiar business was skull-cleaving. The warrior seized his victim by the hair, and the keen, heavy *mere* carried death into the side of the head. The *patu* was a variation of the *mere*, whereby its outline was made to resemble that of a violin.

**A Food Storehouse.**

Pas.—The fortifications of the Maoris have been celebrated since the time of Cook, who gave a detailed description of a *pa* in his Journal. A *pa* was a fortress situated on some promontory or other eminence, generally by the side of a river, lake, or bay, to which the inhabitants of a village betook themselves in case of attack. These fortified enclosures were surrounded by a double row of stout palisading, which, at intervals of a few yards, was surmounted by the usual grotesque carvings of approved hideousness. The palisades were deeply embedded in the ground, and lashed together by supple-jack withes and tough creepers. In time of war the only egress was through a sliding door in the inner fence, and small loopholes in the outer. Between the two fences there was sometimes a deep moat, and occasionally one around the outer fence. Within these defences there were erected on strong posts, and at a height of from twenty to thirty feet, stages about forty feet long and six feet broad, which were used for sentinel purposes, and also as a vantage ground from which to hurl stones and darts on the assailants. The ground was laid out in a series of squares, each of which was palisaded, and the whole of which were in communication by means of narrow lanes and little gateways which could easily be stopped up, so that if an enemy had forced the outer works, his task was only begun. Immense quantities of fern root and dried fish were stored for the use of the besieged. *Pas* were rarely captured by feat of arms. When they were taken it was usually owing to internal dissension, treachery, stratagem, panic, or starvation. It is now matter of history how the celebrated strongholds of Heke and Kowiti at Ohaeawai and Ruapeka-

Warrior with Tai-aha and Patu.

them in bundles on the ground. They then joined in a measured guttural song recited by their chief, keeping exact time by leaping high at each louder intonation, brandishing their weapons with the right hand, and slapping the thigh with the left as they came heavily upon the ground. The war-song warmed as it proceeded; though still in perfect unison, they yelled louder and louder, leapt higher and higher, brandished their weapons more fiercely, and dropped with the smack on the thigh more heavily as they proceeded, till the final spring was accompanied by a concluding whoop which seemed to penetrate one's marrow. After this preparatory stimulant the two parties ran down to the beach and took up positions facing each other at about 200 yards distance. They then repeated the dance; and at its conclusion the two parties passed each other at full speed, firing their guns as they ran." When the *peru peru* was danced immediately before a battle, the occasion imparted additional fury to the performance. Every muscle quivered, as, with mouths agape, inflated nostrils, protruding tongues, and fixed, staring eyes, the warriors jumped, cleaved the air with their weapons and slapped the thigh in unison, assisted in keeping time by the old naked women, daubed over with red ochre, acting as fuglers in front of the dancers. Precipitated by this maddening dance, the first onset was usually decisive. After a series of fierce hand to hand encounters lasting a few minutes, one side gave way and fled, pursued by the yelling victors raging with hate and lust for blood.

**A Modern Food Storehouse.**

The war expeditions of the Maoris very often proceeded by way of the rivers, and it is said that the flotillas of war canoes, packed with double rows of warriors, with the wildly gesticulating fuglemen standing inciting the paddlers to greater exertion and warlike fury, were a very imposing spectacle. But even the biggest war-canoes were ill-suited for fighting in the water. When such encounters took place, the object of each side was to overturn the canoes of the other and brain the crews as they struggled in the water.

The enemy's dead were cooked and eaten, many of the wounded were insulted and killed, chiefs especially being frequently tortured before being despatched. Heads highly tattooed were preserved as trophies of victory, and as a permanent humiliation to the defeated party.

CANNIBALISM. — Chiefly associated with war was the horrible custom of eating human flesh, which Tasman noted on his visit. Cook records that one day he came upon a few natives, one of whom had "the bone of a human forearm, the flesh of which had been recently picked off." The natives told him that but a few days before they had

it's crew. "Upon expressing a doubt, with a view further evidence," continues the explorer, "the h great fervency took hold of his forearm and ain that it was that bone: and to convince us iad eaten the flesh he took hold of the flesh of rm with his teeth and made signs of eating." ıractice originated is purely a matter of specu- 'hen Cook visited New Zealand the natives had tremely fond of human flesh, and ate it with st voracity. It was, however, in time of war, appetites were whetted by long abstinence and ary exertion, and when they were inflamed by the dness of hatred to their that they celebrated bal orgies. In the first ngi victories after the the great chief from it is recorded that a men were killed, and hundred were eaten by 'arriors on the battle would appear that in of the country human forbidden to females. r, a chief had no sons, flesh usually sent from eld was partaken of by daughter, or by his lative, male or female. authentic instance of cannibalism occurred in

Preserved Heads

RESERVING.—This was a remarkable custom, the 'hich is not clear. The heads of both friends ies were often subjected to the embalming In the one case it may well be understood that a head, especially if ornamented by the *moko* of a , would be prized as a war trophy both by the ıo brought him low and his family. In the other notive was evidently that of having treasured of departed friends. The custom was in vogue k visited the country, Mr Banks, the *savant* of ition, having obtained specimens of embalmed heads in Cook Strait in 1770. With the advent of Europeans and the eagerness of the natives for barter, quite a trade sprang up in these gruesome curiosities, well tattooed specimens bringing as much as twenty guineas in Sydney. The evil of the trade was in the fact that such a market gave a dreadful impetus to murder. It is reported that chiefs have been known to parade their slaves, tattooed for the purpose, for buyers to select from. The horrible industry became so notorious that Governor Darling, of New South Wales, issued a proclamation against it, dated April 16th, 1831. The process of head preserving has been thus described by one who had conducted the operation:—"When the head had been cut from the body, the brains were immediately taken out through a perforation behind, and the skull carefully cleansed from all fleshy matter. The eyes were then scooped out, the sockets filled with flax, and the lids sewn together. The head was then thrown into boiling water, where it remained till the skin would slip off. It was next suddenly immersed in cold water, quickly taken out, and placed in a native oven, so as to allow the steam to penetrate into all the cavities of the interior of the skull. After repeated steamings it was placed on a stick to dry, and again put into an oven made for the purpose. The flesh, which easily slipped off the bones, was then taken away, and small sticks employed to thrust flax or the bark of trees within the skin, so as to restore it to its former shape and preserve the features. The nostrils were carefully stuffed with a piece of fern-root, and the lips generally sewn together, though sometimes they were not closed, but the teeth were allowed to appear. The process was finished by hanging the head for a few days in the sun to dry." The illustration on this page represents a pair of tattooed heads from specimens preserved in the Auckland Museum.

## MYTHOLOGY.

The most ancient traditions of the New Zealanders belong to a period anterior to their arrival in the country. Their mythology says nothing of a Supreme. It is said that the great Taupo chief Te Heuheu "ridiculed the idea of God as being creator of all things, and said, 'Is there one maker of all things among you (Europeans)? Is not one a carpenter, another a blacksmith, another a ship-builder, and another a house-builder? And so it was in the beginning: one made this, another that: Tane made trees, Ru mountains, Tangaroa fish, and so forth.'" Maori mythology is a chaotic mixture of departmental deities, personifications, and deified ancestors, though their ideas as to the genesis of the world manifest a faculty of thought and abstraction far in advance of what the race has shown since Europeans became acquainted with it. These ideas are ranged under several periods—the epoch of nothing and night, the epoch of thought, desire and power of increasing, the period of light, the production of land, the production of gods, and the production of men. The great primal deities were Hine-nui-te-po, great mother night; and Rangi and Papa, heaven and earth. These first produced the kumera and fern-root. The first living being they produced was Tane, from whom proceeded forests and birds. Other of the progeny of Rangi and Papa were Tiki, Tutenganahu (sometimes called Tumatauenga), the primal source of evil, Tahu, Tawirimatea, the father of winds, and Tangaroa, the deity of the sea and maker of fish. It must be said, however, that the functions of these mythical beings are by no means clearly defined.

**A Tohunga.**

The greatest name in Maori mythology is that of Maui, the youngest of five, or, as some say, six brothers. Among the exploits of this heroic demigod he is said to have tethered the sun and moon in their places to keep them in their courses and prevent their escape. He is also alleged to have killed the great taniwha Tunarua. "He cut off its head, which he cast into the sea, where it became conger-eel; the tail he threw into the fresh water, and it produced the eel. Another part was thrown on the ground, and the supple-jack sprang up. The blood was absorbed by the rimu, totara, toatoa, and other trees having red wood, which accounts for their being red." Maui also first conceived and adopted the trick for trapping eels and the idea of adding barbs to spears and fish-hooks. At the same time he withheld the secret of his success in fishing and bird-catching from his brothers, and took delight in their annoyance. Indeed, Maui is uniformly represented

as full of a kind of malignant humour and mischief. His greatest exploit was a triumph of impiety. He fished up the island of Hawaiki by means of a hook made from the jawbone of his grandfather. By some it has been supposed that the land so fished up was the North Island of New Zealand, but others have maintained that the tradition refers to a time long anterior to the emigration from the ancestral home.

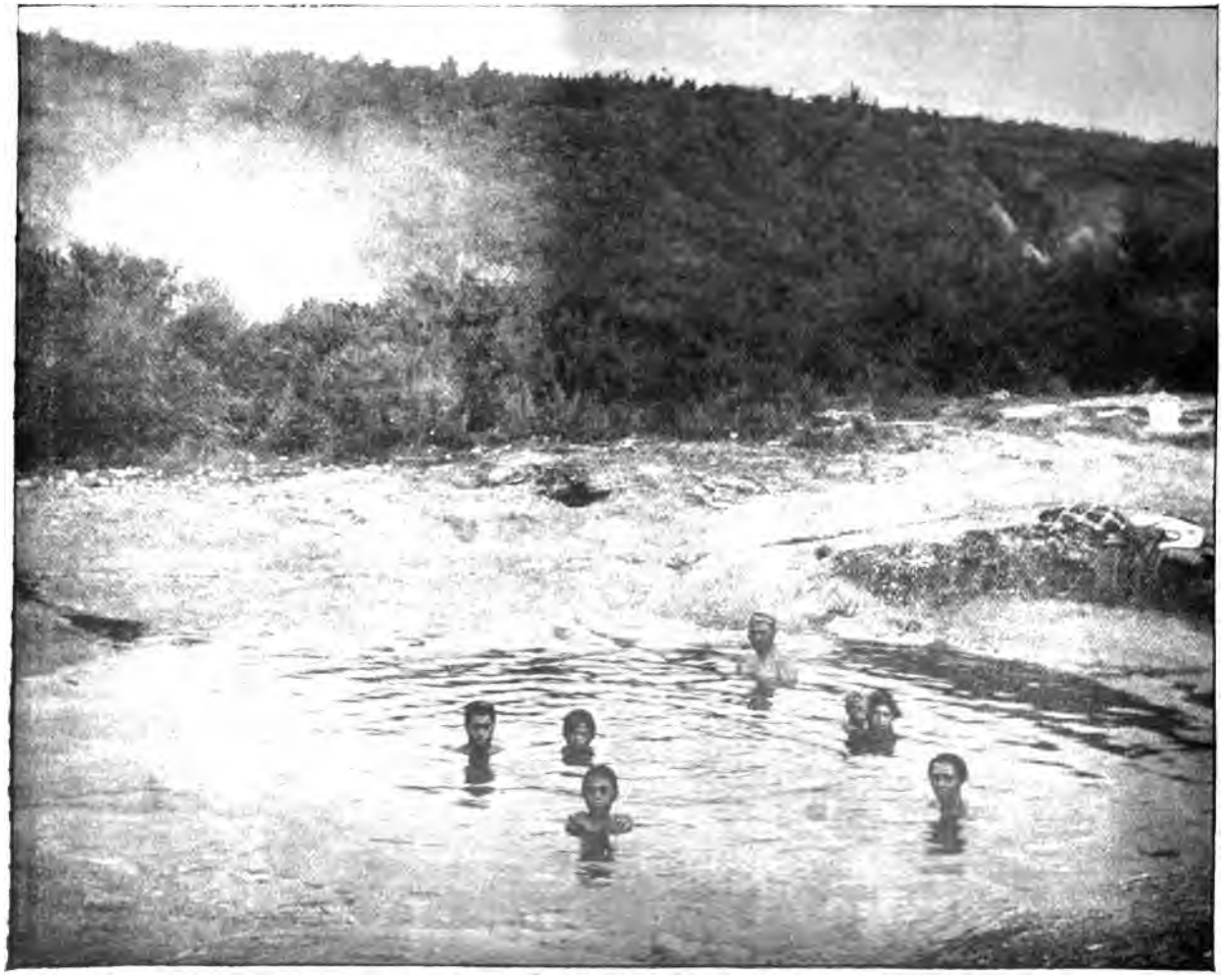
**Patuone, Waikato Chief.**

## RELIGION.

"Religion," says Colenso, "according to both the true and popular meaning of the word, the Maoris had none. They had neither doctrine nor dogma; neither cultus nor system of worship. They reverenced not the sun or moon, or glittering heavenly host, or any natural phenomena. Rather, when they chose, they derided them. The three principal beings, or rather personifications—Tu, Whiro, and Tawhirimatea — were all alike malignant, and ever hated by the New Zealander as the sole cause to him of pain, misery and death, in war, in peace, and in voyaging; and were certainly never loved, or reverenced, or worshipped. They knew better than to worship them. Sometimes in some of their *karakia* (recitals) the name of one or other of these imaginary beings would be mentioned, but it was done more by way of exorcism—to order him off, to bind him down, or to abuse him. They never once thought of getting any aid or good from them; they rather hoped, through their priests, to overcome them, or their malignancy, by the power of their muttered *karakia* acting like charms. Moreover, in their own traditions, they are sometimes represented as being ancestors, or related to, their own mythical progenitors. With the New Zealanders the observances of *tapu* were in place of religion."

## TAPU.

The institution of *tapu*, so conspicuous a feature of the Polynesian races, was deeply rooted amongst the New Zealanders, extending its ramifications into every department and every detail of their lives. Its ultimate sanctifications were based in superstitious terrors of malignant spirits; and the elaborate system into which it was worked out in practical life, whilst arbitrary and often very oppressive, did in some fashion answer the purpose of civilisation and written law. The essential idea of the *tapu* was the making of persons, places, or things sacred for a longer or shorter period; and this again was intimately connected with property. Everything was subject to the influence of the all-pervading *tapu*. Transgressions of the *tapu*, if involuntary, might have their evil consequences averted by certain incantations pronounced by a chief or a priest.



The Morning Bath.

Usually, however, there was a double penalty—the spiritual and the temporal. The former consisted of dreadful imaginary retributions, of which deadly sickness was one result; and it would seem that the imagination was frequently so wrought upon by fear as to actually produce alarming symptoms, and even death. Judge Maning, in his interesting book "Old New Zealand," gives an instance in which a slave, following up his master on an expedition, halted with some others at a spot where his master had, a short time before, stopped and taken a meal, leaving his food basket, not more than half the contents of which had been eaten. The slave, coming up hungry, quickly ate what remained without asking any questions. He had scarcely finished when he was informed by a horror-stricken warrior, who had remained behind when the expedition moved on, that he had committed the deadly sacrilege of eating food touched by a chief The unfortunate culprit was almost immediately seized with violent convulsions and cramps in the stomach, which continued till he died, some six hours later. To the awe-struck onlookers he was, of course, killed by the dread *tapu* of the chief. The temporal punishment for a violation of the *tapu* was carried out in accordance with the institution of *maru*, which meant simply that the transgressor might be plundered with impunity, a punishment which was inflicted for most of the chief offences against the unwritten Maori code. Everything relating to a chief was *tapu*; his clothes and personal property could not be worn or used by anyone else: a single drop of his blood rendered sacred to him any place or thing on which it might fall. His house was *tapu*; no person could eat in it, and no woman could enter until an incantation had been pronounced. An instance recorded by one of the early Anglican missionaries, the Rev. W. Yate, illlustrates the extraordinary influence of the *tapu* upon the native mind:—"As I was one day coming up the Kerikeri river, I observed a large party of natives on the banks; sounds of lamentation struck upon my ear, and it was evident, from the appearance of the group, that something melancholy had happened. I immediately put up the helm and made for the shore, where I found that Tareha, a chief of great importance, was under a strict *tapu*, so strict that no one dared to touch him, nor to approach within a certain distance of him. He had been eating codfish, and a bone had stuck in his throat. He was in great agony, and was being suffocated. No one, for fear of his own life, which would have been forfeit had he touched the chief, would go near him. I immediately went up to the suffering man, and, after some difficulty, succeeded in extracting the bone. I then sat down and entered into conversation with the natives, reasoning with them upon the absurdity of their practices, which would allow a man to perish without rendering him assistadce. When I had thus been engaged about half-an hour, Tareha was so far recovered as to be able to speak, when, to my utter astonishment, the first words he uttered were a command to his people to take from me the instruments with which

**Te Pehi, Kapiti Chief.**

A Maori Guide.

the bone had been extracted, as payment for having drawn blood from him, and for touching his sacred head. I, however, preserved my case of instruments, and was suffered to depart scatheless."

The planting of the kumera and taro, and, at certain times, fishing and hunting, were also strictly regulated by the *tapu*. This was, doubtless, an effectual way of getting important work done which could not well have been left to the intermittent and spasmodic efforts so well known as a characteristic of the Maori, for those who were *tapued* for any work could not return to their former liberty until the work was done or the *tapu* removed by the priest. The power and duration of the *tapu* depended partly on its object and partly on the authority which imposed it. The latter circumstance made it a convenient instrument of oppression in the hands of the chiefs. A chief had only to call any object that took his fancy belonging to an inferior his backbone, or his head, or by his name, and it became his property. He could also *tapu* a road or a river. A person was made *tapu* by sickness, since all diseases were supposed to be occasioned by *atuas* or spirits. The sick were accordingly removed from their houses, and had huts built for them in the bush away from the village. Every person and everything associated either with birth or death was also *tapu* for certain periods. Taylor well remarks that "the *tapu* in many instances was beneficial, considering the state of society, the absence of law, and the fierce character of the people; it formed no bad substitute for a dictatorial form of government, and made the nearest approach to an organised state of society. In it we discern somewhat of the ancient dignity and power of the high chief or *ariki*, and a remnant of the sovereign authority they once possessed, with the remarkable union of the kingly and sacerdotal character in their persons. It rendered them a distinct race, more nearly allied to gods than men, their persons, garments, houses and everything belonging to them being so sacred that to touch or meddle with them was alone sufficient to occasion death."

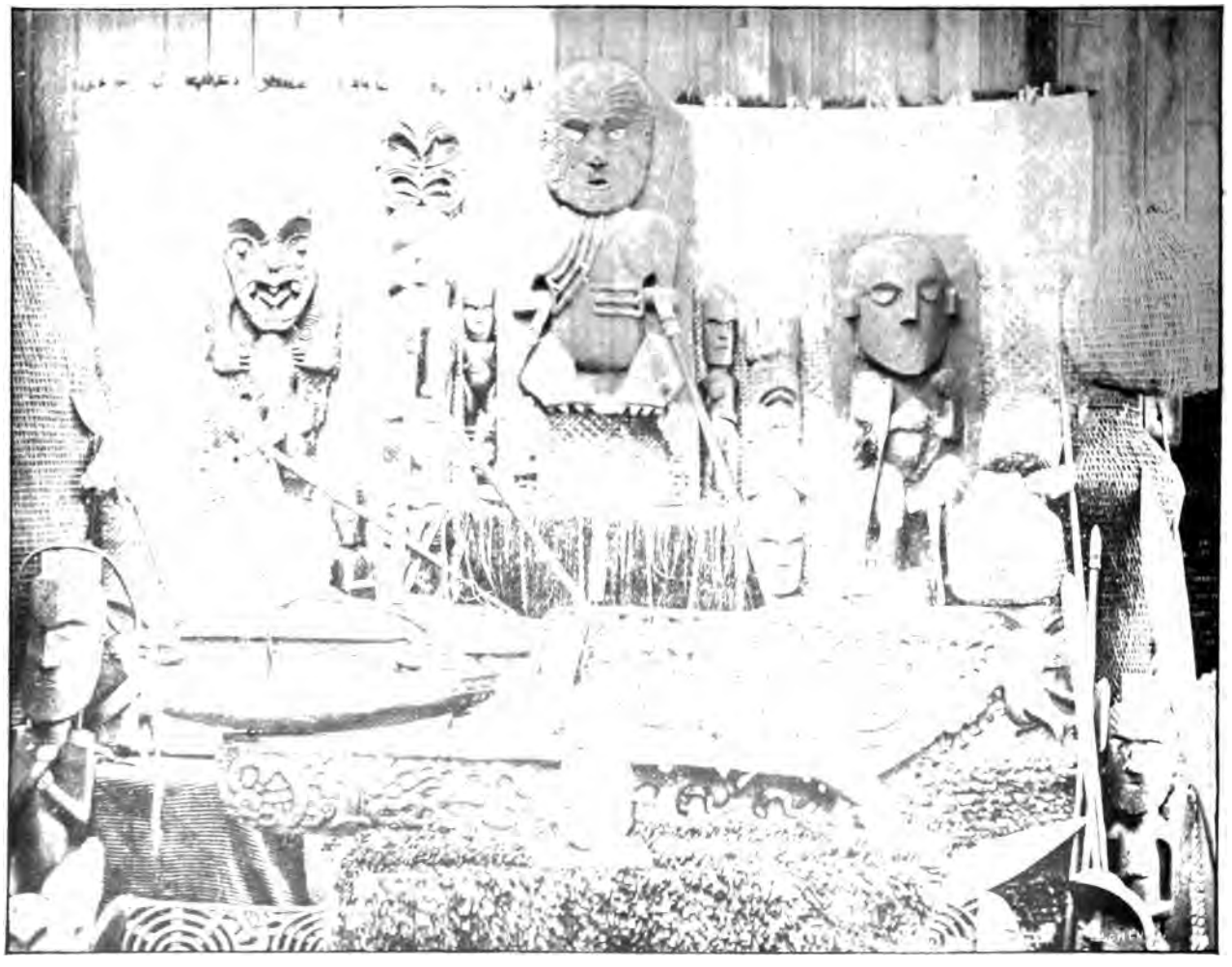
**Tattoo on the Face of Te Pehi.**

From a Drawing by himself.

## CEREMONIES.

The Maoris had a kind of baptismal ceremony, the details of which differed in different parts of the country. The ceremony was partly for the removal of the *tapu* connected with the birth; perhaps this was its primary significance, advantage being taken of the occasion for the naming of the child and the invocation of some deity. They were mostly *rangatira* children who had the advantage of this ceremony. The priest dipped a small branch into a calabash, or into a running stream. As he sprinkled the child with water from the dripping branch, he sometimes repeated a long list of names belonging to the child's ancestors, and the name was supposed to be selected which was being pronounced when the child sneezed. Over a boy some *karakia* such as the following was repeated:—

Let this child be strong
To grasp the battle-axe,
To grasp the spear;
Strong in strife,



Wood Carving and Mats.

Foremost in the charge,
First in the breach,
Strong to grapple with the foe,
To climb lofty mountains,
To contend with raging waves.
May he be industrious in cultivating the ground,
In building large houses,
In constructing canoes for war.

Or—

Sprinkle this boy:
Let him flame with anger:
The hail will fall.
Dedicate him to Tu,
The god of battles.
Ward, ward off the spears,
Let them pass off:
Be nimble to jump about:
Shield off the blow, shield off the spear;
Let the brave man jump about:
Dedicate him to the god of war.

Over a female child appropriate *karakia* were also recited.

Every war expedition had its preliminary ceremonies, and several rites were performed at its conclusion. Sea fishing and rat hunting, too, had their appropriate ceremonies, the take in each case being duly consecrated. Indeed, priest and *tapu* were everywhere in everything. Witchcraft and divination also played a large part in Maori affairs.

CUSTOMS RELATING TO THE DEAD.—The disposal of the dead was considered of great importance by the New Zealanders, though, of course, the full ceremonial was reserved for the chiefs. The following particulars are recorded by Taylor:—"When one of these died, the mournful event was immediately made known; a loud howl or wail brought all the neighbours together, who joined in the doleful cry. A New Zealander had no idea of silent grief. The greater the noise the greater the sorrow, and the longer it was kept up the greater the honour paid. Until the interment the body lay in state, dressed out in the finest mats, and ornamented with feathers, the *mere* and spears being placed by its side. The grave was then dug in the house of the deceased, and in it the body was placed in a sitting posture, the limbs being retained in that position by bandages; it was then wrapped up in a fine sleeping mat, the grave being covered with blankets and a little soil. In former times the chief's wives would strangle themselves to accompany and wait upon their lord in the other world: for this purpose also several slaves were killed, that the chief might not be without attendants. Sometimes a chief's wife would have her husband's head cut off and dried, and then always sleep with it by her side. In other places the body was put into a kind of frame formed by two pieces of an old canoe, standing about six feet high, and forming a hollow place in which the corpse was seated on a grating, to allow the flesh, as it decomposed, to fall through. After a certain time the skeleton was removed and the bones scraped: this was the Ngapuhi custom. In the South, where the body was interred, the first digging up of the corpse took place about four weeks after the burial, when a feast was made by the relations and friends. After two years the bones were again dug up, when the *hahunga* or scraping of the bones took place. This being considered an indispensable duty to the remains of chiefs, all the friends and relatives of the dead were summoned to assist, and a great feast was given on the occasion. The bones, when scraped, were painted with red ochre and oil, and ornamented with feathers: they were then carefully wrapped up in fine mats. This being done, the sacred bundle was deposited in a small canoe, which was elevated on a pole; or oftentimes it was placed in a miniature house similarly raised up, or else the bones were carried to the top of some sacred tree and there left on a small stage; sometimes they were put in a hollow trunk or conveyed to a cave or fissure in the rocks, where they were finally left. But it was not uncommon to burn them; when that was done it was called the *tahunga* or burning. When a person died food was placed by his side, and some also with him in the grave, as it was supposed that the spirit of the deceased fed on the spirit of the food given it. When any were slain in battle, the friends endeavoured to procure some of their blood or fragments of their garments, if the body could not be obtained, over which they uttered a *karakia*, and thus brought the wandering soul within the spiritual fold." It was thought to be extremely dangerous for the living to enter either the burial places or the houses where the dead had been interred. "In every *pa* nearly half the

A Family Group.

houses belonged to the dead. When the owner died and was buried in his house, it was left with all it contained; the door was tied up and painted with ochre to show it was made *tapu*, and then no one ever entered it again. These abandoned houses being in every stage of decay, gave a very unsightly appearance to the *pa*." In addition to the *tangi*, or wailing, grief for the dead was also shown, especially by the women, by cutting the forehead, face, breast, and other parts of the person with shells, flints, or flakes of obsidian. "When any friends arrived at a *pa* it was customary for them to cry over all those who had died since they were last there. One of the elder females, who acts as the chief mourner on the occasion, has a chaplet of dog's hair round her temples; sometimes it is very tastefully made of black seaweed. Then they present themselves before the houses of the dead, and begin to cry in a low, plaintive tone, the lady who leads the ceremonies throwing about her arms, and slowly raising her head and eyes to heaven, then casting them down again, and crossing her arms on her breast while the virtues of the dead are repeated."

A Chat about Old Times.

REINGA.—This was really entrance to *Po*, the Maori Hades, though the abode of departed spirits was frequently referred to as the *reinga*. Spirits were supposed to travel to North Cape, where, passing along a narrow ledge of rock, they leapt down upon a flat stone, whence, slinging themselves into the water by some long seaweed, they sank to their destiny in the under world. That destiny was no more clearly defined in the Maori belief than in the Christian.

## LANGUAGE AND POETRY.

The Maori language needs only fourteen letters for its complete expression. It has no sounds represented by our B, D, F, G, L, Q, S, V, X, Y, and Z. There are ten different dialects but the variations are slight. "The grammar is peculiar, having neither declension of nouns by inflection, nor conjugation of verbs all such being done by simple particles affixed or suffixed. Its singular is changed into the plural by prefixing a syllable. It has several articles, singular and plural, and is rich in prepositions, adverbs, conjunctions, and particles, each bearing delicately different shades of meaning. The language is remarkable for its euphony, simplicity, brevity, clearness and copiousness. For its euphony it is indebted

11060

A Modern Residence.

not only to its never having either two or more consonants coming together, or a word ending with a consonant, but to the copious use of the vowel *i*, (*ee*), to the sound of its semi-liquid *r* (approaching *l*), and to several vowels often closely following together, with a quick-flowing elision of others. Its simplicity arises from one word or root being noun, verbal noun, adjective or verb, requiring merely the addition of a simple, short particle; and from the peculiarity of its idiom. It knows of no circumlocution. Its brevity is often quite laconic, and, while exceedingly terse, contains great beauty and power of expression. It is very clear and exact, as shown by its many singular and plural articles, and double dual and double plural pronouns; its various modes of address, according to age, sex and rank; and its many intensive and diminutive particles: while its copiousness may be readily inferred from its having proper names for every natural thing, however small; different names for a tree and its fruit, and for every part of a vegetable, whether above or below ground, and for young and adult fish of the same species; for everything made by them, and for each and all of its various parts; for every kind of tattooing, and each line and marking of the same; and upwards of fifty names for a sweet potato, and forty for a common one. But in words for abstract ideas the language is deficient." (*Colenso*).

**A Maori Belle.**

POETRY.—"On the whole," says Thomson, "the Maoris are more of a singing than a poetical people, and none of their songs are epic or dramatic. Much of their poetry is lyrical, and consists of laboured metaphors and rapturous allusions to striking objects in nature. In it there is no reflexion, no nice development of character. and little sustained tenderness or moral emotion. The terminations of the phrases do not form rhymes. Each sentence is metrically arranged, and for the sake of preserving the measure words are divided. There are songs applicable to every subject, and many of them are accompanied with action, which is often a pantomimic display suited to the words. Thus in songs representing the upsetting of canoes, the bodily accompaniment represents the violent action of the waves and the means taken to keep the canoe afloat, and to bale her out. In war songs the eyes glisten, the clothes are torn off, weapons are grasped, and blows struck at imaginary foes. In songs celebrating cannibal orgies the teeth are fixed in the arm. In jeering songs the tongue is protruded, laments are accompanied with tears, and love songs with sensual attitudes. Even the words of the songs are made applicable to the subject, and in them we hear the swaying of trees, the whine of wrongs, the patter of rain, and the gush of waters. The tune is likewise suited to the song, being harsh in warlike songs, and doleful and plaintive in laments and love songs. The art of narration is ill understood, and although many songs are full of

imperfect hints, none contain a regular account of anything." Much valuable work has been done in the way of reducing the traditions, mythology, songs and legends of the Maoris to literary form, thanks for this being chiefly due to Sir George Grey, the Rev. Wm. Colenso, F.R.S., F.L.S., and Mr J. White. But much material has doubtless been lost by the passing away of the *tohungas*, who, strange to say, could communicate with each other in a kind of sacred language, unknown to the people. The translation of Maori poetry is beset with special difficulties. "The construction is not only abrupt and elliptical to an excess not allowed in English poetry, but it also carries its license so far as to disregard rules of grammar that are strictly observed in prose; alters words so as to make them sound more poetically; deals more arbitrarily with the length of syllables, and sometimes even inverts their order or adds other syllables. It is true that these irregularities help much to invest Maori poetry with the deep shade which none can penetrate without close study of each particular piece; but it must be remembered that by far the largest measure of the difficulty arises from the peculiar local circumstances, and from the remote and vague illusions so wrought into the piece that even one tribe will often be unable to understand the song of another, especially if it be one of any antiquity." (*Rev. Dr. Mannsell*).

Judging from the few translations hitherto published, Maori poets must have excelled in the dirge or lament. The following are among the best specimens:—

**Hinewhe's Lament for her Father**, *Te Rauparaha, when, at the instance of the Governor, Sir George Grey, who suspected him of treacherous intentions towards the settlers at Wellington, he had him carried off by a man-of-war crew.*

*(From Canon Stack's "South Island Maoris.")*

Love no longer burns within the breasts
[Of your once famed warrior tribe.]
Kapiti's summit stands alone,
For thou, the famous of the land,
Art snatched away.
Sleep, warrior, sleep on shipboard,
And then you may be bound, spirit of the deep.

The rata tree that grew beside me,
That sheltered me with its spreading boughs,
Is gone—torn from the midst of Toa's sons—
Of Toa the brave.

Why were you not snatched away
When the eyes were bloodshot in battle,
From the mouth of the loaded gun?
You might then have cried—
"Comrades, farewell;
Night's shadows close around."
But who can turn life's stream,
Or fetch its waters back!
'Tis past; 'tis past.

Revenge alone remains.
Your grandsons, they shall seek it;
For your own sons and followers lie
Like lazy kokopu in darkling pools asleep.
Farewell, my father.

### Lament for a Dead Chief.

*(From Mementoes by C. O. Davis.)*

Behold the lightning's glare,
It seems to cut asunder Tuwhara's rugged mountains.
From thy hand the weapon dropped:
And thy bright spirit disappeared
Beyond the heights of Raukawa.
The sun grows dim and hastes away,
As a woman from the scene of battle.
The tides of the ocean weep as they ebb and flow,
And the mountains of the South melt away;
For the spirit of the chieftain
Is taking its flight to Rona.
Open ye the gates of the heavens!
Enter the first heaven, then enter the second heaven;
And when thou shalt travel the land of spirits,
And they shall say to thee "What meaneth this?"
Say the winds of this our world
Have been torn from it in the death of the brave one,
The leader of our battles,
Atutahi and the stars of the morning
Look down from the sky,
The earth reels to and fro,
For the great prop of the tribes lies low.
Ah! my friend, the dews of Hokianga
Will penetrate thy body.
The waters of the rivers will ebb out
And the land be desolate.

### Lament for Te Heu Heu.

*Te Heu Heu was a great Taupo chief, who never acknowledged the Queen's authority. . . . Addressing some chiefs who had signed the Treaty of Waitangi, he said, "You are all slaves now, and your dignity and power are gone, but not mine. . . . I stand alone in New Zealand, the chief over all others, the only free man here; look at me, for I do not fear when I say 'I am Te Heu Heu.'" In 1847 this celebrated chief was, with fifty-four followers, buried alive by an enormous landslip at Tokaanu. The following lament was composed by his brother:*

See, o'er the heights of dark Tauhara's peak,
The infant morning wakes. Perchance my mood
Returns to me, clad in that lightsome cloud.
Alas! I toil alone in this cold world. For thou art gone.

Go, thou mighty one! Go thou hero!
Go, thou that went as spreading fires to shelter
Thy people, when evil hovered round.
Ah! what strange God has caused so dread a death
To thee and thy companions!
Father, sleep on within that dark abode!
And hold within thy grasp that weapon fate
Bequeathed to thee by thy renowned ancestor,
Ngahue, when he left the world.

Turn yet this once thy head majestic round!
And let me see thy waist encircled with lines
Of blue, and let me see thy face
So beautifully carved in various forms!
Ah! the people are comfortless and sad
The stars are fast waning in the heavens,
For "Matariki" and "Rehua" are vanished
Have disappeared, and [illegible]
Beneath the Southern Cross. Upon me too falls
Of thee, on [illegible]

The Mount of Ruapehu [illegible] in the South,
While the [illegible]
Float up [illegible]
Why have [illegible]
Of thy [illegible]
And we [illegible]

Cease the [illegible]
Wake me [illegible]
Of the coming [illegible]
How the [illegible]
And how thy people will avenge their wrongs, nor shrink at danger.
But let the warriors breathe awhile, nor madly covet death.

But thou art fallen, and earth receives thee as its prey.
But thy wondrous fame shall soar on high, resounding o'er the heavens.

LEGENDS.—The Maori had a rich heritage of legendary lore relating to sorcerers, fairies, giants, and various monsters, especially the huge amphibians or ***taniwhas***, gigantic saurians which spread terror and death wherever they took up their abode. Some of the love legends are very beautiful. The most celebrated is that of the loves of Tutanekai and Hinemoa, and we are indebted to Sir George Grey for bringing it to light, perhaps indeed for saving it from oblivion. In a letter to Canon Stack, which the latter quotes in the preface to his book "South Island Maoris," Sir George described the circumstances under which he acquired this legendary gem: —"On Wednesday, December 26th, 1849, I was on a pedestrian tour from Auckland to Wellington (we were then compelled to make all land journeys on foot; there were no roads, and, I may say, no horses in the interior; we often suffered from fatigue and hunger). With some of my party I was on the island of Mokoia, but I wandered away alone accompanied by three or four old chiefs. We sat down to rest on the rocky edge of a hot spring shaded by pohutukawa trees—the bath that Hinemoa had swum to. My constant work was collecting old poems and legends. The chiefs knew this and began to tell me the story of Hinemoa. I saw it was a thing of beauty and got them to repeat the tale; and this by questioning them, obtained it fully with all its [illegible]. When I got back with my party to [illegible] to dine with the good and hospitable missionary, Mr Chapman, I related briefly to him the tale of [illegible] and I had been correct; if there was such a tale he [illegible] it, as he had lived there for [illegible]. He was so excited that he got up from his dinner [illegible] to speak to some of the natives; to [illegible] and to [illegible]. I was right. I then took [illegible] to translation, choosing the [illegible] to convey the meaning of the Maori original [illegible] the spirit and sense of the original, and the [illegible] which [illegible] with my translation in a Maori newspaper, and based from that and published in a little journal of my journey overland, published in Auckland in 1851. My translation of the tale was published in 1855, by Murray, in my 'Polynesian Mythology.'"

## THE MAORI OF TO-DAY.

The present Governor of New Zealand, Lord Ranfurly, at a recent gathering of natives, expressed the pain he felt to hear the Maoris, wherever he went, speak of themselves as the remnant of their race. In 1846 the native population was estimated by Sir George Grey at 120,000, a figure which, amid the uncertainty which prevailed on the subject, has been accepted as a fair approximation, other estimates being both above and below it. According to the census of 1896, however, the Maori population stands at about 40,000, a decrease of 2000 on the census of 1891. The race is diminishing at the rate of about 1 per cent. annually. Physical causes and external conditions are generally looked to for an explanation. It is doubtless true that there is a falling off in physical stamina, as evidenced by the extremely low birth rate and the prevalence of consumption, in spite of the heavy build which still characterises the race. And the changed conditions of life thrust upon them by colonisation must have had a detrimental effect, if only from the fact that at one stroke it did away with the peculiar struggle for existence to which the Maori had been accustomed for centuries, and which demanded of him a physical capability and energy which have never been demanded since. But the real causes of the decrease are deeper and more subtle. The Maori, as such, has lost his grand racial spirit of pride, dignity and ambition. He feels that the royalty has gone from his people, that the glory has departed, and that henceforth his only hope is to forget, at least in any practical sense, that he is a Maori. It is much to be feared that before he has achieved this cruel task he will have reached a stage in his decline from which recovery will be impossible, if, indeed, he has not totally disappeared. The Government of the Colony has done much to avert this fate, but the special educational facilities it has provided for the benefit of the native race are far from producing the many good results intended. In a paper read before the Hawkes Bay Philosophical Institute by Mr H. Hill, B.A., F.G.S., on Sept. 14th, 1896, the situation is very ably stated. "Many young natives return to their homes," says Mr Hill, "from the (Government) Boarding Schools with the desire strong upon them to live good lives, and to modify in some way the unsatisfactory conditions which they know exist in their own homes or in the *pa*; but a few days' residence suffices to convince them of the hopelessness of their efforts. They cannot change the habits of their elders, and they perforce must conform to the ways of the *whare*; and the ways of the *whare* are certainly not the ways of native boarding schools like those at Te Aute, Hukarere, and the Convent. . . . For their knowledge

**A Maori Nurse.**

Some Modern Maoris.

there is not the slightest demand among the native people; and, just at a time when emulation should be fostered by expectation of advancement, there is nothing in the Maori life by which such emulation can be encouraged . . . and the result is indifference and disappointment. Is it any wonder that intelligent natives, fresh from school, soon grow indifferent, and inquire one of another as to the use of the training they have undergone. They observe colonists acting as teachers for the instruction of the native children; colonists as ministers of religion preaching the gospel to the natives; colonists as doctors, attending to the necessities of the sick natives; colonists as lawyers, pleading in Native Courts; and yet the prospects of the brightest among the natives are blighted and hopeless, for the reason that the State has made no provision for the utilisation of their services." This is perhaps scarcely just to the State, which may well be considered as having discharged its obligation to the Maori when it has given him such facilities for a thorough education, leaving him after that to his own energy, ambition and other resources. Indeed, Mr Hill proceeds to show that what ails the Maori is the lack of these very qualities, when he says: "The national spirit must be aroused amongst them. The decay of ambition, purpose, and influence is bringing about the destruction of the race, and something is wanted to counteract the evil at the present time if we wish them to continue as a people among us." Alas! the re-creation of a national spirit when there is no nation, and never can be! And the re-creation of a spirit of ambition, purpose, etc., amongst a people, the continuity of whose own peculiar history and life has been as clean severed as though cut with a sword, and who know that their race is disappearing from the earth! And so with the lament that the arts of the Maori are already almost entirely a thing of the past, and the demand recently made that a vigorous effort be made to resuscitate them. *Meres* and other weapons were shaped, polished and carved for use by warriors, and is it matter for either surprise or regret that, the grand occasion being gone, the Maoris have no heart to polish greenstone and carve bone and wooden weapons for the knapsacks of 'globe-trotters?' Native art requires inspiration, and the inspiration of the New Zealander was war, mythology and racial tradition, the whole being associated with the almost divine regard paid to their great chiefs. All such inspiration being gone, how can the art survive? Why should they lavish skill in carving sternposts and head pieces for war canoes when war canoes are as out of date as Hongi and Rauparaha? Alas! even in this, their speciality, they would soon be excelled if the market sufficiently tempted. They themselves would almost be imposed upon by an abundance of clever imitations of weapons, tikis, and arabesques, 'made in Germany' and imported into the Colony at so much per gross!"

The Maoris seem ill fitted for the exacting processes of the competitive and mechanical industries. If they are lacking in ambition, they are no less lacking in those qualities which are so essential to industrial and social progress. As a rule they seem incapable of any considerable degree of sustained effort, precision and promptitude. Essentially slow and heavy in their movements, they are best adapted to agriculture, in which, indeed, most of their energies are expended. The problem of the salvation of the Maori race is not one of external conditions and Governmental nursing: it is one of internal adaptation and development. If the numerical decline is ever arrested, the census return which gives evidence of the interesting fact will contain no feature more satisfactory to the colonists and more generally gratifying to the civilised world, the Maoris being almost universally regarded as the most remarkable of all native races.

# Index.

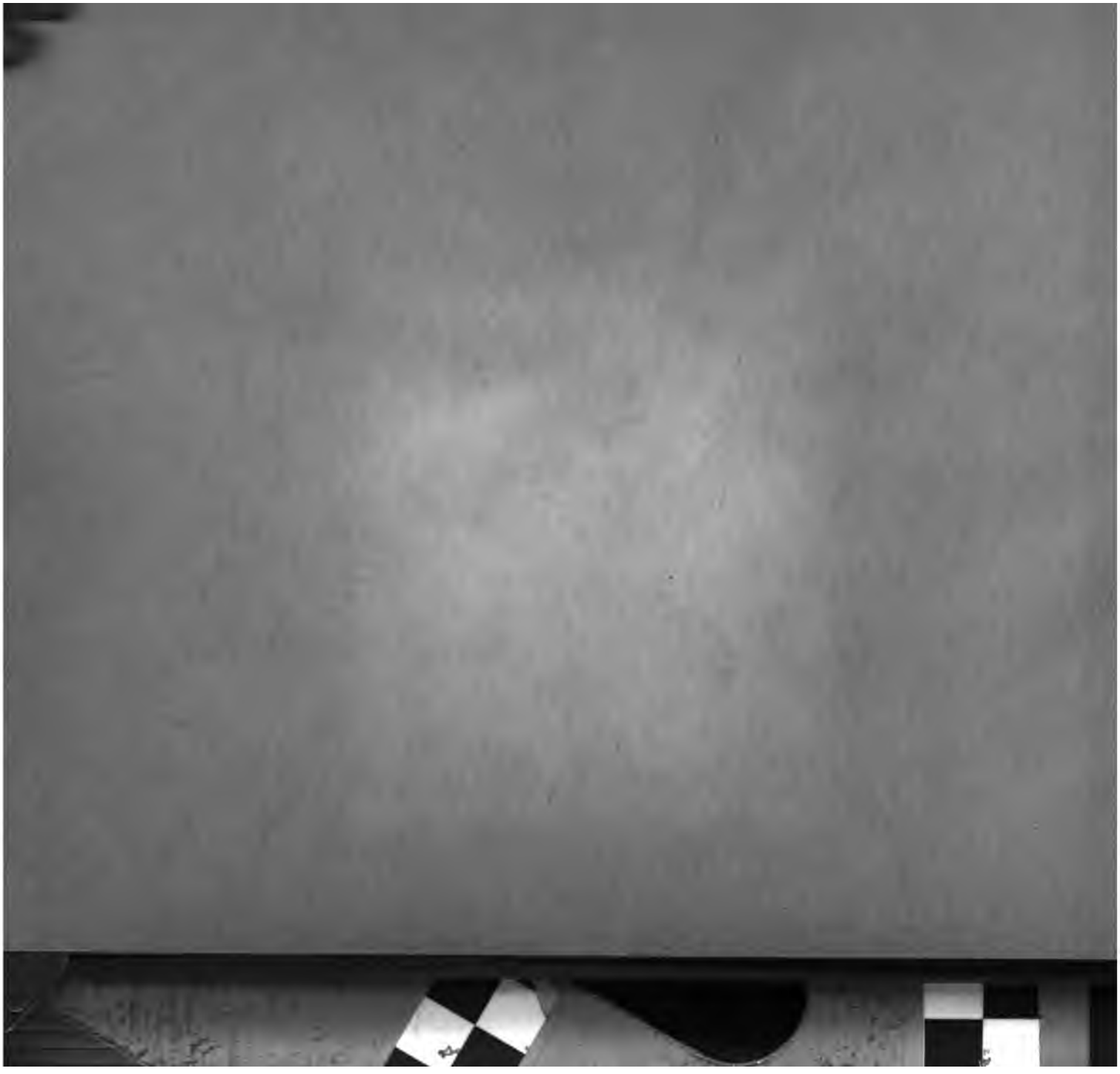

| | PAGE. |
|---|---|
| **Agriculture** ... ... ... | 21 |
| **Ariki** ... ... ... ... | 9 |
| **Burial Customs** ... ... | 47 |
| **Cannibalism** ... ... ... | 35, 37 |
| **Canoes** ... ... ... | 23, 25, 35 |
| **Carving** ... ... ... | 27 |
| **Ceremonies** ... ... ... | 45, 47 |
| **Chronological Staves** ... | 5 |
| **Cook (Captain)** ... ... | 5, 7 |
| **Cooking** ... ... ... | 11 |
| **Cruelty**... ... ... ... | 7 |
| **Death : Customs** ... ... | 47 |
| **Domestic** ... ... ... | 9 |
| **Dress** ... ... ... ... | 13 |
| **Food** ... ... ... ... | 11 |
| **Fern Root** ... ... ... | 11 |
| **Flax** (Phormium Tenax) ... | 23 |
| **Games**... ... ... ... | 17 |
| **Grey, Sir George** ... ... | 54 |
| **Hahunga** ... ... ... | 47 |
| **Hakari** ... ... ... | 13, 17 |
| **Hapu** ... ... ... ... | 7 |

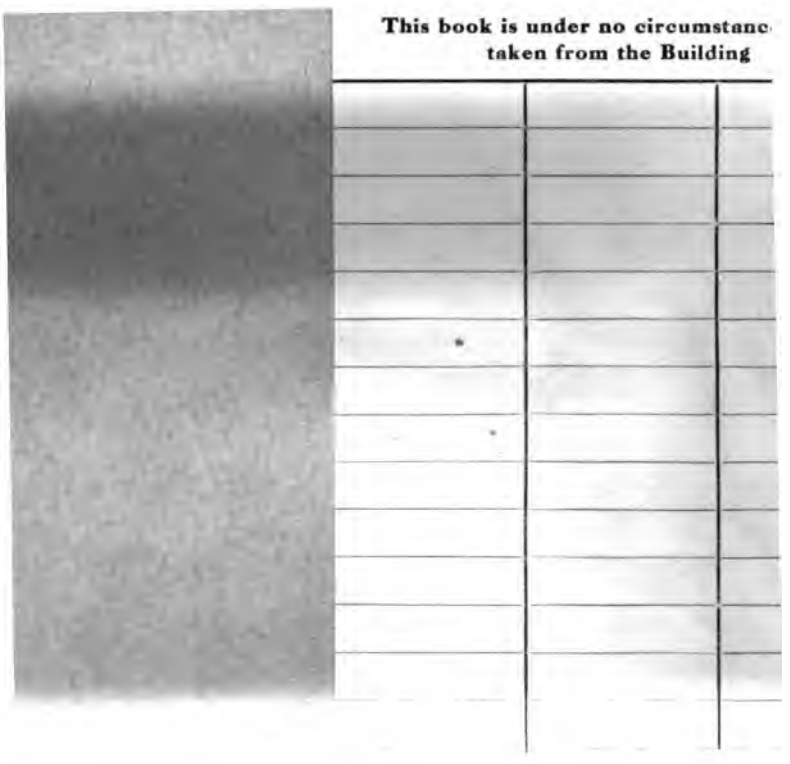
| | PAGE. |
|---|---|
| Head Preserving .. .. | 37 |
| Heitiki... ... ... .. | 13 |
| Hongi (Chief) . ... | 10 |
| Houses ... .. .. | 9 |
| Industries ... .. ... | 21 |
| Kainga ... .. .. | 3 |
| Language . . .. | 40 |
| Legends ... .. .. | 54 |
| Maoris . ... .. . | 5 |
| ,, of To-day .. .. | 55 |
| Marriage ... . . | 10 |
| Materials ... . . | 21 |
| Mats . ... . | 23 |
| Mauri ... .. . . | 30 |
| Mere ... .. . . | 29, 31 |
| Mythology ... .. .. | 30 |
| Oheawai Pa ... ... ... | 31 |
| Origin of Maoris ... .. | 5 |
| Ornaments ... ... ... | 13 |
| Pas ... ... ... ... | 31, 32 |
| Poetry ... ... ... ... | 49, 54 |
| Polygamy ... ... ... | 19 |

| | PAGE. |
|---|---|
| Population ... ... ... | 3, 7, 55 |
| Peru-peru (War Dance) ... | 3, 33 |
| Preserved Heads ... ... | 37 |
| Reinga ... ... ... | 49 |
| Religion ... ... ... | 41 |
| Revenge ... ... ... | 7, 27 |
| Ruapekapeka Pa ... ... | 31, 32 |
| Slavery ... ... ... | 9 |
| Social Grades ... ... | 7, 9 |
| Social Habits ... .. | 17 |
| Songs ... ... ... ... | 17, 51 |
| Tai-aha ... ... ... | 29 |
| Tangi ... ... ... ... | 3, 19 |
| Tapu ... ... ... ... | 41, 43, 45 |
| Tasman ... ... ... | 5 |
| Tattooing ... ... ... | 15 |
| Tools ... ... ... ... | 21 |
| Tribal Divisions ... ... | 7 |
| War ... ... ... ... | 27 |
| War Canoes ... ... ... | 23, 25, 35 |
| War Dance ... ... ... | 3, 33 |
| Weapons ... ... ... | 29 |
| Whare ... ... ... | 9 |
| Wharepuni ... ... ... | 9, 10 |


ERRATUM.--Page 41, under "Tapu," line 9, for *sanctifications* read *sanctions.*

**Most of the Illustrations** herein a
**Photographs by Messrs Walter Bu:ke,**
**Christchurch; Thos. Attwood Palmer:**
Collis, New Plymouth; Foy Bros., '
Thompson, Hawera; Beattie and Sa'
Auckland, to whom the publishers ack
their indebtedness for permission to
thei photograph:.




This book is under no circumstanc
taken from the Building

MAR 5 1925